

the instalments as they appeared, and these as yet gave little indication of what it would be when completed. Thus a very narrow view was taken by some readers, while others were more particularly horrified by the slang in which the work abounded, complaining notably of its appearance, not only in the dialogue "but in the descriptive and narrative passages, into which *Zola*, had introduced it with the express object of suggesting that this was a story of the masses told by one of themselves. Briefly, in all respects, the outcry became so great that in July the director of "Le Bien Public" decided to cease publication. Nevertheless, the paper honestly paid Zola the full amount specified in the agreement.

At this moment M. Oatulle Mendes again came to the rescue, and, for a nominal sum, a thousand francs or so, Zola handed him the remainder of his manuscript for publication in "La Ke'publique des Lettres " ; then, leaving his literary bombshell to complete its work, betook himself to Piriac, on the Breton coast, between Yannes and St. Nazaire, for a holiday. In Paris the periodical edited by M. Mendes suddenly leaped into notoriety. It supplied the latter part of " L'Assommoir " gratuitously to those subscribers of " Le Bien Public " who desired to read it; but at the same time

its sales increased largely, for so much was said about this extraordinary story, so violent were the attacks upon it, that many, who as yet had seen nothing of it, wished to ascertain its character and form their own opinions.

Amid all the hubbub, a well-known Parisian journalist of that period, Tony Be'villon, who had catered for the working classes since the latter years of the Empire, meeting Paul Alexis one day in the autumn, said to him: "Tell Zola to